

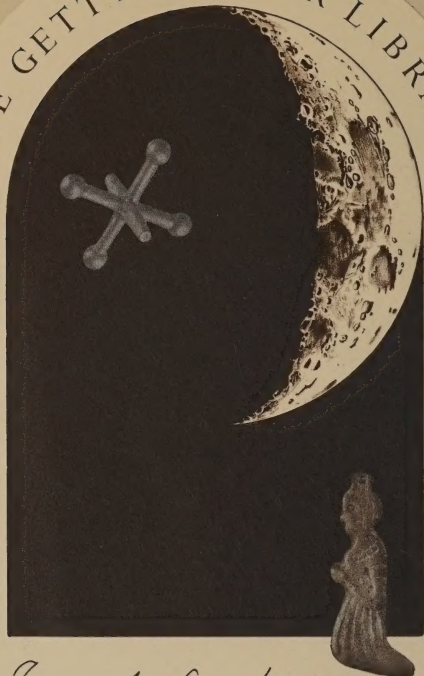
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TWENTY-FIFTH INTERNATIONAL
EXHIBITION OF PAINTINGS
CARNECIE INSTITUTE
PITTSBURGH

OCTOBER 14 · DECEMBER 5 · 1926

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Why ask for the moon
When we have the stars?



No. 332. *Horitia and Fabiola*
FERRUCCIO FERRAZZI

Awarded First Prize, Carnegie Institute, 1926

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Pittsburgh Carnegie Institute annual 1926
international exhibition
CATALOGUE

TWENTY-FIFTH ANNUAL
INTERNATIONAL EXHIBITION
OF PAINTINGS

OCTOBER FOURTEENTH
DECEMBER FIFTH
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CARNEGIE INSTITUTE
PITTSBURGH

CARNEGIE INSTITUTE PRESS
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Jury of Award

1926

GIFFORD BEAL, N.A.	<i>New York, New York</i>
PIERRE BONNARD	<i>Paris, France</i>
HOWARD GILES, A.N.A.	<i>New York, New York</i>
CHARLES W. HAWTHORNE, N.A.	<i>New York, New York</i>
GIOVANNI ROMAGNOLI	<i>Bologna, Italy</i>
CHARLES SIMS, R.A.	<i>London, England</i>

Awards of the Year

FERRUCCIO FERRAZZI	<i>First Prize</i>
K. X. ROUSSEL	<i>Second Prize</i>
ROBERT SPENCER	<i>Third Prize</i>
MAX KUEHNE	<i>First Honorable Mention</i>
JOHN CARROLL	<i>Honorable Mention</i>
DOD PROCTER	<i>Honorable Mention</i>
ANTOINE FAISTAUR	<i>Honorable Mention</i>

Advisory Committees and Juries

1926

United States

WAYMAN ADAMS, A.N.A.	CHARLES W. HAWTHORNE, N.A.
GIFFORD BEAL, N.A.	GEORGE OBERTEUFFER
HOWARD GILES, A.N.A.	HELEN M. TURNER, N.A.
WALTER UFER, A.N.A.	

Great Britain

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MARK GERTLER	HARRY MORLEY
COLIN GILL	JAMES PRYDE
CHARLES SIMS, R.A.	

France

FRANTZ JOURDAIN, C.*	JEAN MARCHAND
JEAN PIERRE LAURENS, C.*	JACQUELINE MARVAL
ERNEST LAURENT, O.*	CHARLES MASSON
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GUILLAUME LEROLLE

Honors Awarded by Carnegie Institute

*Medal of the First Class, Carrying with it a
Prize of \$1500*

- 1896—John Lavery
- 1897—J. J. Shannon
- 1898—D. W. Tryon
- 1899—Cecilia Beaux
- 1900—André Dauchez
- 1901—Alfred H. Maurer
- 1903—Frank W. Benson
- 1904—W. Elmer Schofield
- 1905—Lucien Simon
- 1907—Gaston La Touche
- 1908—Thomas W. Dewing
- 1909—Edmund C. Tarbell
- 1910—Sir William Orpen
- 1911—John W. Alexander
- 1912—Charles Sims
- 1913—Glyn W. Philpot
- 1914—Edward W. Redfield
- 1920—Abbott H. Thayer
- 1921—Ernest Lawson
- 1922—George W. Bellows
- 1923—Arthur B. Davies
- *1924—Augustus John
- 1925—Henri Eugène Le Sidaner
- 1926—Ferruccio Ferrazzi

* After 1923 the money prize carried no
Medal of Award.

Honors Awarded by Carnegie Institute

*Medal of the Second Class, Carrying with it a
Prize of \$1000*

- 1896—J. F. Raffaëlli
- 1897—Fritz Thaulow
- 1898—Childe Hassam
- 1899—Frank W. Benson
- 1900—Ben Foster
- 1901—Ellen W. Ahrens
- 1903—Bryson Burroughs
- 1904—Edmund C. Tarbell
- 1905—Edward W. Redfield
- 1907—Thomas Eakins
- 1908—Henri Eugène Le Sidaner
- 1909—George Sauter
- 1910—Karl Anderson
- 1911—Frank Craig
- 1912—Paul Dougherty
- 1913—J. G. Henri-Martin
- 1914—Richard Jack
- 1920—Algernon Talmage
- 1921—Howard Giles
- 1922—Emile René Ménard
- 1923—Eugene Speicher
- *1924—Giovanni Romagnoli
- 1925—Ubaldo Oppi
- 1926—K. X. Roussel

* After 1923 the money prize carried no
Medal of Award.

Honors Awarded by Carnegie Institute

*Medal of the Third Class, Carrying with it a
Prize of \$500*

- 1896—Cecilia Beaux
- 1897—J. Alden Weir
- 1898—Alexander Roche
- 1899—André Dauchez
- 1900—Wm. Sergeant Kendall
- 1901—Edmund C. Tarbell
- 1903—William L. Lathrop
- 1904—Howard Gardiner
- 1905—Childe Hassam
- 1907—Olga de Boznanska
- 1908—Emil Carlsen
- 1909—Bruce Crane
- 1910—Edward F. Rook
- 1911—Algernon Talmage
- 1912—J. G. Henri-Martin
- 1913—Gifford Beal
- 1914—George W. Bellows
- 1920—Walter Ufer
- 1921—Eugene Speicher
- 1922—Henri Lebasque
- 1923—Pierre Bonnard
- *1924—Daniel Garber
- 1925—Charles W. Hawthorne
- 1926—Robert Spencer

* After 1923 the money prize carried no
Medal of Award.

Honors Awarded by Carnegie Institute

Honorable Mention

- 1897—Wilton Lockwood
- 1897—Louis Paul Dessar
- 1898—E. A. Walton
- 1898—John F. Weir
- 1899—Lucien Simon
- 1899—John H. Twachtman
- 1900—Robert W. Allan
- 1900—Julius Olsson
- 1900—W. Elmer Schofield
- 1901—Mary L. Macomber
- 1901—Henri Eugène Le Sidaner
- 1903—David Ericson
- 1903—Van Dearing Perrine
- 1904—George Sauter
- 1904—Martha S. Baker
- 1904—H. M. Walcott
- 1905—William J. Glackens
- 1905—John Sloan
- 1905—Charles H. Woodbury
- 1907—Maurice Greiffenhagen
- 1907—Lawton S. Parker
- 1907—W. Granville-Smith
- 1908—Frederick Clay Bartlett
- 1908—Charles W. Hawthorne
- 1908—Arthur Kampf
- 1909—Arnesby Brown
- 1909—Stanhope A. Forbes

Honors Awarded by Carnegie Institute

Honorable Mention

- 1909—E. A. Hornel
- 1909—Elizabeth Sparhawk-Jones
- 1910—Joseph Oppenheimer
- 1910—Charles Morris Young
- 1910—Daniel Garber
- 1910—Louis Betts
- 1911—Alice Fanner
- 1911—Ruger Donoho
- 1911—Joseph T. Pearson, Jr.
- 1911—Giovanni Battista Troccoli
- 1912—Lydia Field Emmet
- 1912—Ulrich Hübner
- 1912—John C. Johansen
- 1912—Laura Knight
- 1912—Bertram Priestman
- 1912—William Ritschel
- 1913—George W. Bellows
- 1913—Arthur B. Davies
- 1913—Fred G. Gray
- 1913—Hayley Lever
- 1913—Leopold Seyffert
- 1913—Arthur Streeton
- 1914—Will Ashton
- 1914—Hilda Fearon
- 1914—Beatrice How
- 1914—Erich Kips
- 1914—Charles Rosen

Honors Awarded by Carnegie Institute

Honorable Mention

- 1914—George Spencer Watson
- 1920—Frederick A. Bosley
- 1920—George J. Coates
- 1920—Robert Spencer
- 1921—Ross E. Moffett
- 1921—R. J. Enraght Moony
- 1921—Sidney Lee
- 1922—Charles Reiffel
- 1922—Henry B. Snell
- 1922—Fred Wagner
- 1923—Henry Lee McFee
- 1923—Pierre Laprade
- 1923—Léon Underwood
- 1923—Pierre Laurens
- 1923—C. Foster Bailey
- 1923—Henry Lamb
- 1923—Anto Carte
- 1923—Maurice Denis
- †1924—Othon Friesz
- 1924—Ambrose McEvoy
- 1924—Vincenc Benes
- 1924—Savely Sorine
- †1925—Louis Legrand
- 1925—Henry Bishop
- 1925—Leon Kroll
- 1925—Rosalie Emslie

† First Honorable Mention. Beginning with 1924, this honor carried a prize of \$300.

Honors Awarded by Carnegie Institute

Honorable Mention

- †1926—Max Kuehne
- 1926—John Carroll
- 1926—Dod Procter
- 1926—Antoine Faistauer

Chronological Medal, Carrying with it a Prize of \$1000 or \$500

- 1896—Winslow Homer
- 1896—Frank W. Benson
- 1899—D. W. Tryon
- 1900—Edwin A. Abbey

Additional Awards

Popular Prize of \$200

Awarded to the painter of the picture voted by visitors to be the most popular painting in the Exhibition.

- 1924—Malcolm Parcell
- 1925—Malcolm Parcell

Garden Club Prize of \$500

For the best painting of a garden. Given by the Garden Club of Allegheny County. Judged by the Jury of Award.

- 1925—Emily Court
- 1926—Walter Sickert

* † First Honorable Mention. Beginning with 1924, this honor carried a prize of \$300.

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Acknowledgment

The Department of Fine Arts makes grateful acknowledgment to the members of the Jury of Award, to the Advisory Committees, and to those who have lent paintings for the Exhibition.

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The Albright Art Gallery

Allegheny County Bar Association

The Art Gallery of Toronto

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Howard Young Galleries

Ziembicki Zygmunt

Sales

Most of the paintings in this Exhibition are for sale, and visitors are invited to seek information in reference to them. Inquiries for prices may be made at the Sales Desk in Gallery 12. Additional information may be obtained at the office of the Director of Fine Arts.

FOREWORD



IN COLLECTING the paintings for the Twenty-fifth International Exhibition of Carnegie Institute, an attempt was made to set forth the various important phases of Art as it exists today.

At first thought it would seem obvious that those charged with gathering such paintings would set up a "standard of art" and select the canvases according to the degree in which they measured up to this standard.

But a "standard of art" in any medium has a fascinating habit of eluding its seekers. Possibly, of course, it was attained by the Egyptians, or the Greeks, or the artists of the Italian Renaissance, or the men who created the monuments of Gothic architecture. Possibly, too, they all discovered it.

After all, the fragrant evasiveness of the quest is what proves intriguing and exciting to the imagination. If ever a "standard of art" is found which will produce a standard portrait, or a standard nude, like a standard Ford or a standard safety razor, the public will no longer be interested in a work of art for itself alone, but in the difference between it and the standard; whereupon, art will become just a speculative subtraction.

With a belief, then, that it is as difficult to satisfy all tastes with any one "standard of art" as it is to satisfy all women with one style, those in charge of this Exhibition have contented themselves with a simpler formula.

They feel that in the United States today there exists a "standard of art" that fortunately transcends definition. They also realize that other peoples of other lands have other standards which to them are quite as high and charmingly amorphous. Wherefore, there may be a fascination in viewing these exotic standards, that the public may whet its imaginative curiosity and develop its appetite for visual enjoyment.

Consequently, in this collection of modern European art, there are brought together, under one roof, paintings which groups of recognized intelligences in many nations regard as belonging to various and sundry standards of art. It is hoped that the citizens of our own land may each and every one formulate his own dogma instead of having it furnished ready made.

With this point of view it becomes immediately apparent that Henry Adams was right when he stated in his "Education" that the artist is only holding up a mirror to mankind. For, obviously, the painter's greatest success comes not when he "tries for something," that is, seeks strange and freakish adventures in the pictorial field, but when, with his sensitive ability to perceive and his delicate craftsmanship, he creates the most intriguing mirror.

He is a nervous animal, is the artist, like all super-refined beings, such as race horses, for example. As long as he is guided and kept in the track he is a beautiful creature to watch at work. But once the restraining hand is taken away, he is likely in his enthusiasm to race about over the field and injure himself on those dangerous objects which beset his surroundings.

That is why, in a country like England, which

has a great number of intelligent, sophisticated persons, who go in crowds to art galleries as well as horse races, the national art has become sane and fine. The public demands a mirror which shall reflect its society. It is the jockey, guiding the temperamental artist-race-horse around the track, spurring him on to greater but controlled endeavor.

That is why in Germany, where there is no public for art, where the modern galleries are deserted, the artists run hither and thither with a lack of coördination which brings disaster as frequently as success.

That is why in France, where live a great many artists, and where that portion of the public which looks at art, while large, is interested in art alone and consequently thinks only as the artist thinks, there exists an art expression somewhere between that in Great Britain and that in Germany.

That is why no one visitor will like a majority of the pictures in the present Exhibition. No one visitor can understand the French, German, and English points of view, at the same time. But, by the same token, that is why the paintings disliked by one person may not necessarily be bad. That also is the reason why another person may be correct in those he does like. The question of taste cannot be argued.

Today, the trouble is that every man is outwardly cast in the same mould, as this world grows smaller and smaller. Naturally he becomes self-conscious when he finds that he or his neighbors are not running true to form. But this standardization of type is a recent idea. It certainly did not exist before the

railroads came. Once a traveler who ventured on his "grand tour" might marvel at the variety of costumes worn in Europe, and enjoy them. Yet, as steam and that other evanescent presence, electricity, have been teaching the world to dress alike and think alike, the inhabitants thereof are becoming increasingly inhibited from recognizing the right of other men and other peoples to their own sartorial and emotional idiosyncrasies.

But the visual standardization of to-day is not deep. So far, fortunately, it has failed to reach to the roots of the mind. Wherefore, there still remains an opportunity to delve into the imagination of man, by means of the mirror of his art, which so far has insisted on reflecting the expression of his deepest imaginative emotions.

In no place more than in Germany is the national state of mind so clearly reflected. Berlin at first sight is just what a stranger might expect, beautifully organized, brightly polished, much on its feet. Everybody has bread and butter. There are few luxuries, no wealth, no leisure, no poverty.

All is officially ordered with German art as with everything else. They have a national Department of Fine Arts. They boast of well-run salons. They maintain a National Museum of Modern Art in the Kronprinzen Palast. But to gain a proper idea of German art do not think only of the exceedingly recent present. Remember, rather, a very short time ago when that land, with its whole financial structure slipping and toppling toward a bottomless pit of ruin, lost its sense of reason and moral balance. Then, as the tide ebbed and the unit of exchange stabilized,

the social life of the whole nation found itself transformed. The persons who were uppermost were those who had made vast profits out of the fluctuation of currency. German thought was a different thought from what it had been in 1914.

But, true to national form, German art has always been influenced to a greater or less degree by the attitude of the German Government. When the Kaiser and his Royalists were in power any German who loved tranquillity and the assured life of a professorship in one of the academies necessarily reflected the imperialistic tendencies of his War Lord. So now, of course, though the power of the land is no longer Royalist, but Socialist, the limitations imposed are as forceful as in the old days. They are designed to meet the hysterical, neurotic state that lingers after years of economic pressure and mental torture. Consequently, German official art is now radical art which aims with vivid flashes of imagination to create essays on the poignant moments of life.

The visitor may or may not agree with what he finds in German galleries today. But there is no denying that those who deal in what the Germans call "verissmus," or that those who make these frantic attempts to struggle against things as they are, have obtained for themselves high rank in German esteem. Opposed to them, however, are important men who believe that art should concern itself with the charm of its subject, should seek to create decorations which will adorn a space. So what may be the future of such a situation is beyond the ken of any modern prophet. The present affords food enough for thought.

A similar condition exists in a greatly modified form in France, where the people are secure in

their present, but infinitely nervous of the future. For France today is wondering at what moment its economic structure will topple into a bog of humiliation and bankruptcy. It is difficult in this land, where life gives most of us both wages for our toil and a bonus besides, to realize a situation, where for every workaday man and woman there are so many hard realities which make thorny the economy of existence. But again, it is the old story of finding good art where there is a wholesome social element to reflect, yet where the time is out of joint and the public indifferent, the artists are discovered straining after many uncoördinated ideas.

This does not mean that France today lacks a group of fine painters whose vision of life, colored by the light of their imaginations, is expressed in symbols which will convey to the public in intelligent terms what they have seen. But they are men of a generation which drove in landaus or fiacres one afternoon to see the military parade at Longchamps, and the next to visit the opening of the new Salon at the Champ-de-Mars. Today these painters are ignored and the work of their followers has drifted into an eddy of little recognized desuetude.

The reason is easily discovered. The real French public of today are greatly occupied with the troubles behind their thresholds. The mass of visitors in the galleries are really not of the French world at large, but a group of introspective persons with little else to occupy their minds; they affect to indulge in the super-refinements of colors, tones, and compositions, and their chief source of distraction is not to enjoy the visual aspect of art, but to get loquacious

about it. What appeals to them is the intention of the painter. Their interest is most aroused when an artist tries to do something new and does it with originality. They want novelty.

Of course, then, it is the moderns who are typical of recent France. And the moderns have given to art a hardness and a deliberate revolt against beauty. To them the essence of art is not to stimulate the imaginative qualities, but rather to furnish material for heated debates.

The situation, however, should not cause discouragement, but expectation. Whether this battle of paint and brushes may turn for the time being according to the taste of one man or another, there is no great capital, no active and sensitive community which possesses a yesterday of such weight and splendor in art as Paris. In no other spot have the reputations of artists been so tested for centuries. Such a vast tradition cannot be lightly abandoned because, for the moment, its painting has sought goals not always recognizable to alien eyes.

The antithesis of the French and German state of mind is found in England. There the galleries are not deserted except for vitriolic critics as in Germany, or patronized only by the erudite elect as in France. Their exhibitions are filled with people who have an intrinsic sense of poetry and philosophy mingled with an understanding of what is healthy, and at the same time intriguing.

Naturally, with such an obvious response on the part of the public, a public which also likes to see tennis at Wimbledon or the opening nights of musical comedies, one finds an art which is stimulating and a craftsmanship which is adequate, however much the artist may object to what he

feels are restrictions. For in England, whether it is the man with the paint brush or the jockey in the Derby, he must stay on the race course and ride true for what he has in him.

Behind so much of this is the tremendous weight of the Royal Academy. It is the fashion in London society to belittle the Royal Academy. But its members realize that they exist to decorate, to adorn, to stimulate the finer emotions, to be imaginative craftsmen. They take pride in beauty. They believe that art is a dignified thing, that it holds its place with the other refinements of life.

Of course, in opposition to the Royal Academy, there must be a new movement. That is quite needed in the scheme of things, and well conducted as is everything else in England. They call it the New English Art Club. But even its members strive to entice you, to lure you, to charm you into looking at their work, not to stun you on the back of the head by an unexpected rough-edged intellectual brick.

Two other interesting manifestations of art come from southern Europe, where, both in Spain and in Italy, there is a highly significant recrudescence of national self-consciousness.

In Spain it takes the form of a brilliant reflection of externals. Physically, it is a land of intense sunlight and chilling shade, overpowering with its contrasts, with its personality, with its religion of humility brimming with the superficiality of pride. It is a gorgeous country without comfort or progress, filled with people who love children, as well as bullfights. All of this its artists express in a manner typically Spanish, strangely masculine in the strength of

its conception, and effeminate in its delicacy of execution.

The Italian idea, on the other hand, is less obvious, albeit as forceful. From modern Italy there has departed the magnificence which produced the Veronese who lived in that depraved but lovely city of Venice at the height of her days of splendor; who saw no anomaly in picturing Christ at a sumptuous banquet where the bride was Eleanor of Austria. Notwithstanding, there exist keen brains, fine scholarship, a cultured aristocracy, an intelligent middle class, and a hardy courageous peasantry; a sense of beauty and craftsmanship, a vivacity of character, and an industry throughout which belong to their finest era. With all this has come a wave of sensitive art greater in proportion than that which we produce in this land with all our wealth, because to the Italians art and religion are not things for cannibalistic social highbrows to eat each other up about.

It is stimulating to observe youngsters from this fresh old land succeeding against all the world. For in the expression of youth, not age, lies the buoyancy of art. Remember that Florence in the days of her height was expressing through youthful artists the feelings of youthful fashions. Remember that Lorenzo the Magnificent died at the age of forty-three.

In a similar way can be traced the national characteristics throughout Europe. Turn to Belgium, a land which has recovered sanely and swiftly from the effects of the war, a land where it is possible to live well and cheaply, a cared-for land populated by a race which loves it with extraordinary intensity, and we find in its art

those qualities which exist in its society: faith, simplicity, and the peace gained by hard work. Turn to Holland, bound as ever by tradition and nature, and we meet painters following today, as yesterday, such masters as Vermeer and Ruysdael. Turn to Czechoslovakia and we discover the lyric painting of a young race. Turn to Russia and we see the imaginative barbarity of the East.

If we look back through the history of art we find that each young nation borrowed from the more mature lands about it—gleaned, selected, copied and absorbed. And then as each adolescent nation took its place with those which had won their reputations, it developed the basis of the borrowed and digested material into an art peculiarly its own.

The formative influences of art—the cherishing and understanding of the old—do not operate long in any nation before the creation of new and distinct beauty. Once its people begin to see the grace of statuary and the movement of living color in painting, a taste quickly develops and a demand for art arises. There is a call for talent and talent responds.

This general process has been especially true in the United States. This country in its early days transplanted European art bodily, and later sent its students to study in European art centers, and at the same time artists came from abroad to settle here. Therefore, while our traditions in art are European, we feel that our artists are now contributing something which is the outcome of the conditions peculiar to this land. It is only within the last few years that some of our men have felt confident that they

might shake off European traditions and reach the highest of goals without European training and travel.

We are undoubtedly in a state of transition in this country. We are, after all, still immature, still timid, still self-conscious, but we are much alive, awake to the movements about us, and, eager to explore new paths which promise entrancing vistas as a reward for the journey. More than this, what is as important as the development of artists, is the development of the artists' audience day by day. Our people are devoting a portion of their earned leisure to a gratification of the visual appetite. This ever-growing audience reacts on the artists and spurs them on to greater achievement.

So when all is gazed upon and criticized and torn apart and put together again, it is essential to remember that Europe does not possess finer artists than those of America. But our young land may learn from our progenitors at least one lesson by which it may well profit. It is a lesson which teaches us that we have just as good artists as we have athletes. Only, like the Greeks, we must enjoy them both, as the spirit moves us, by warming our imaginations in whatever amateur unaffected fashion we may fancy.

If only we can learn this, if only we can profit by the lesson of Europe and apply it to our own artists, we will be able to furnish these artists something on which they can really grandly embroider now, when as a nation we are young and malleable and have zest for the good and fine things of life.

HOMER SAINT-GAUDENS

Note

Paintings marked with an asterisk (*) did not compete for honors. They were: (1) works by artists who had previously won first prize; (2) works by members of the Jury of Award; (3) works not entered in competition; and (4) works completed before October, 1921.

CATALOGUE

UNITED STATES

GALLERY 11

MARY CASSATT (1845-1926)

- *1 Woman Leaning on Her Right Hand
Lent by The Cleveland Museum of Art

JOHN C. JOHANSEN

ARTIST AWARDED HONORABLE MENTION, CARNEGIE
INSTITUTE, 1912

- 2 Portrait of The Hon. Elihu Root
Lent by The Metropolitan Museum of Art

WILLIAM R. SHULGOLD

- 3 Belle

JOHN R. GRABACH

- 4 Lower New York

E. MARTIN HENNINGS

- 5 The Goatherd

GERTRUDE FISKE

- 6 The Old Folks

HORATIO WALKER

- *7 Haymaking

WALTER UFER

MEDALIST OF THIRD CLASS, CARNEGIE INSTITUTE,
1920

8 At Rest

WALTER GAY

*9 The Mantel

CARL R. KRAFFT

10 Alex

CATHARINE C. CRITCHER

11 Indian Group

CECILIA BEAUX

MEDALIST OF THIRD CLASS, CARNEGIE INSTITUTE,
1896 ; FIRST CLASS, 1899

*12 Portrait

Lent by C. T. Ludington

MAX KUEHNE

13 Rocky Neck

AWARDED FIRST HONORABLE MENTION,
CARNEGIE INSTITUTE, 1926

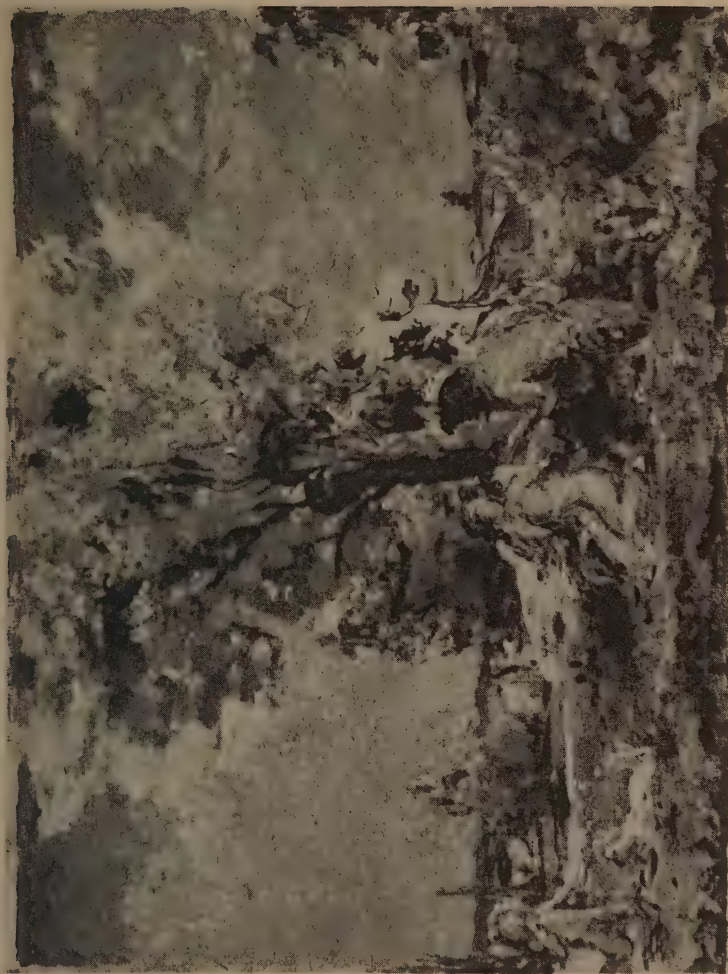
MALCOLM PARCELL

ARTIST AWARDED POPULAR PRIZE, CARNEGIE INSTITUTE,
1924; POPULAR PRIZE, 1925

*14 Jim McKee

CLARENCE R. JOHNSON

15 The River Front



No. 199. *Faun and Nymph under a Tree*
K. X. ROUSSET

Awarded Second Prize, Carnegie Institute, 1926



No. 42. *Mountebanks and Thieves*

ROBERT SPENCER

Awarded Third Prize, Carnegie Institute, 1926

MAURICE FROMKES

16 Spanish Lady

ARTHUR B. CARLES

*17 Still Life

Lent by Maurice J. Speiser

EMIL CARLSEN

MEDALIST OF THIRD CLASS, CARNEGIE INSTITUTE,
1908

18 Connecticut Hillside

EDMUND C. TARBELL

MEDALIST OF THIRD CLASS, CARNEGIE INSTITUTE,
1901; SECOND CLASS, 1904; FIRST CLASS, 1909

*19 Crimson and Gold

Lent by The Cincinnati Museum Association

MARIE DANFORTH PAGE

20 George Crompton, 3d

Lent by George Crompton

ROBERT K. RYLAND

21 At the Kitchenette Door

CHARLES REIFFEL

ARTIST AWARDED HONORABLE MENTION, CARNEGIE
INSTITUTE, 1922

22 Alpine, California

GEORGE HARDING

23 The Shipbuilders

MARY BRETZ

24 Portrait

GALLERY 12

HELEN M. TURNER

25 Portrait of Professor Brander Matthews

MARION HAWTHORNE

26 Flowers on a Window Sill

WAYMAN ADAMS

*27 Edward G. Kennedy, Esq.

WILLIAM MEYEROWITZ

28 Still Life

JOHANNA K. W. HAILMAN

29 Portrait of The Hon. John D. Shafer

Lent by Allegheny County Bar Association

GERRIT V. SINCLAIR

30 From the Woods

EUGENE F. SAVAGE

31 Fantasy of the Leaves

GIFFORD BEAL

MEDALIST OF THIRD CLASS, CARNEGIE INSTITUTE,
1913

*32 . Sea Gulls

WILLIAM J. GLACKENS

ARTIST AWARDED HONORABLE MENTION, CARNEGIE
INSTITUTE, 1905

33 Beach Scene, Long Island



No. 13. Rocky Neck

MAX KUEHNE

Awarded First Honorable Mention, Carnegie Institute, 1926



No. 76. Man with Guitar

JOHN CARROLL

Awarded Honorable Mention, Carnegie Institute, 1926

CHARLES W. HAWTHORNE

ARTIST AWARDED HONORABLE MENTION, CARNEGIE
INSTITUTE, 1908; THIRD PRIZE, 1925

*34 The Captain's Wife

MAURICE STERNE

35 Italian Still Life

FREDERICK J. WAUGH

36 Channels and Inlets

ARTHUR B. DAVIES

ARTIST AWARDED HONORABLE MENTION, CARNEGIE
INSTITUTE, 1913; MEDAL OF FIRST CLASS, 1923

*37 Come Quickly Living Ones

KARL ANDERSON

MEDALIST OF SECOND CLASS, CARNEGIE INSTITUTE,
1910

38 Saugatuck Bridge

CHARLES HOPKINSON

39 Portrait of Professor George L. Kit-
tredge

Lent by Harvard University

JOHN F. FOLINSBEE

40 Lehigh Canal

ABRAM POOLE

*41 Valentina Sánina

ROBERT SPENCER

ARTIST AWARDED HONORABLE MENTION, CARNEGIE
INSTITUTE, 1920

42 Mountebanks and Thieves

AWARDED THIRD PRIZE, CARNEGIE INSTITUTE, 1926

ROBERT BRACKMAN

43 Idle Moments

ERNEST LAWSON

MEDALIST OF FIRST CLASS, CARNEGIE INSTITUTE,
1921

*44 Entrance to Peggy's Cove

EUGENE SPEICHER

MEDALIST OF THIRD CLASS, CARNEGIE INSTITUTE,
1921; SECOND CLASS, 1923

45 Agnes

W. ELMER SCHOFIELD

ARTIST AWARDED HONORABLE MENTION, CARNEGIE
INSTITUTE, 1900; MEDAL OF FIRST CLASS, 1904

*46 Winter Woods

EMMA FORDYCE MACRAE

47 Stelka

LEOPOLD SEYFFERT

ARTIST AWARDED HONORABLE MENTION, CARNEGIE
INSTITUTE, 1913

48 Rose and Silver

H. AMIARD OBERTEUFFER

49 Still Life



No. 121. The Back Bedroom

DOD PROCTER

Awarded Honorable Mention, Carnegie Institute, 1926



No. 192. *Old Village, Menton*

ANTOINE FAISTAUR

Awarded Honorable Mention, Carnegie Institute, 1926

EDWARD W. REDFIELD

MEDALIST OF SECOND CLASS, CARNEGIE INSTITUTE,
1905; FIRST CLASS, 1914

*50 Brook in Sunlight

FRANK W. BENSON

ARTIST AWARDED CHRONOLOGICAL MEDAL, CAR-
NEGIE INSTITUTE, 1896; MEDAL OF SECOND CLASS,
1899; MEDAL OF FIRST CLASS, 1903.

*51 Summer Afternoon

Lent by The City Art Museum of St. Louis

GEORGE DE FOREST BRUSH

*52 Thea

Lent by The Butler Art Institute

LOREN R. BARTON

53 Betty

THOMAS W. DEWING

MEDALIST OF FIRST CLASS, CARNEGIE INSTITUTE,
1908

*54 Green and Gold

Lent by Macbeth Gallery

JEROME MYERS

*55 Evening

GARI MELCHERS

56 Portrait of Mrs. John W. Garrett in
Spanish Costume

JOHN SLOAN

ARTIST AWARDED HONORABLE MENTION, CARNEGIE
INSTITUTE, 1905

*57 Sixth Avenue and Twenty-ninth Street,
New York City

IRVING R. WILES

58 Irving L. Tenney, Esq.

ROBERT HENRI

59 Old Spaniard

JOHN E. COSTIGAN

60 Springtime

HENRY LEE McFEE

ARTIST AWARDED HONORABLE MENTION, CARNEGIE
INSTITUTE, 1923

61 Bouquet of Flowers

LEON KROLL

ARTIST AWARDED HONORABLE MENTION, CARNEGIE
INSTITUTE, 1925

62 My Wife's Family

ERNEST L. BLUMENSCHN

63 The Oven

CHARLES JAY TAYLOR

64 Birthday Morning

RAYMOND S. SIMBOLI

65 Bebe

ANTHONY ANGAROLA

66 Enchanted Valley

FREDERICK CARL FRIESEKE

67 Portrait of Jane Belo

HENRY O. TANNER

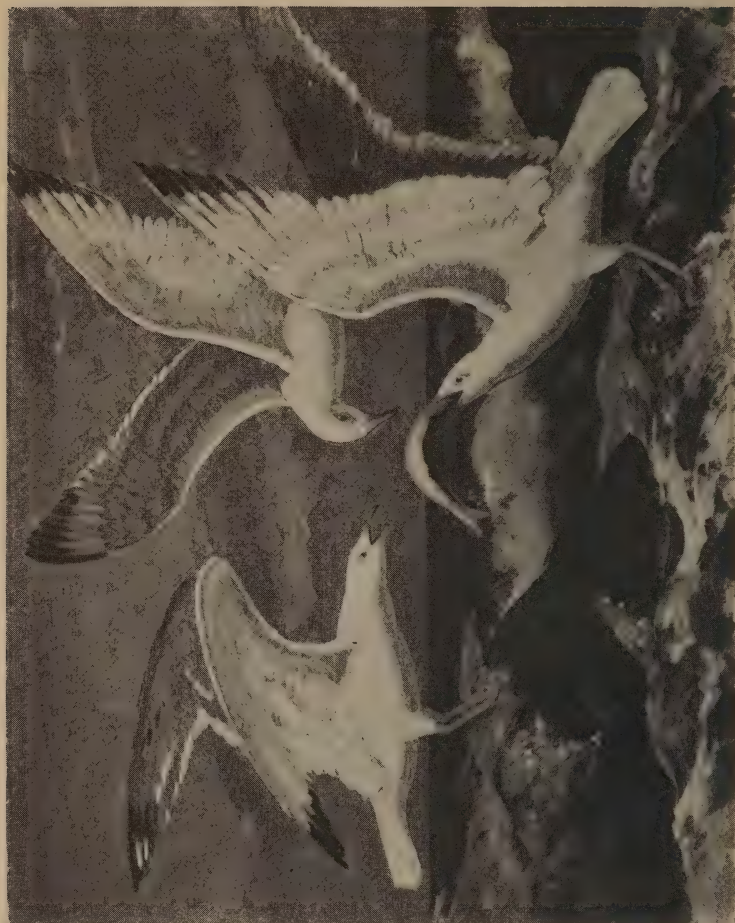
68 Arche de Triomphe



No. 110. Versailles

WALTER SICKERT

Awarded The Garden Club Prize, Carnegie Institute, 1926



No. 32. *Sea Gulls*
GIFFORD BEAL

RANDALL DAVEY

*69 Mountain Life

GEORGE W. SOTTER

70 Clouds of Evening

CHILDE HASSAM

MEDALIST OF SECOND CLASS, CARNEGIE INSTITUTE,
1898; THIRD CLASS, 1905

71 Venetian Brocade

HOWARD GILES

MEDALIST OF SECOND CLASS, CARNEGIE INSTITUTE,
1921

*72 Maine Fog

WALDO PEIRCE

73 Nude Figure Reading

PAUL DOUGHERTY

MEDALIST OF SECOND CLASS, CARNEGIE INSTITUTE,
1912

74 Rocky Coast

RICHARD E. MILLER

75 The Balcony

JOHN CARROLL

76 Man with Guitar

AWARDED HONORABLE MENTION, CAR-
NEGIE INSTITUTE, 1926

GEORGE OBERTEUFFER

77 Landscape

ROCKWELL KENT

*78 Marine

Lent by Adolph Lewisohn

KENNETH HAYES MILLER

79 Woman Sleeping

GLADYS A. MOCK

80 The Cliffs

GALLERY 8

ROSS E. MOFFETT

ARTIST AWARDED HONORABLE MENTION, CARNEGIE
INSTITUTE, 1921

81 The Cod Fisherman

ROY BROWN

82 The Skyscraper

GIOVANNI BATTISTA TROCCOLI

ARTIST AWARDED HONORABLE MENTION, CARNEGIE
INSTITUTE, 1911

83 Lady with a White Lace Cap

CHARLES H. DAVIS

84 Change of the Wind

WILLIAM AUERBACH-LEVY

85 Father and Daughter

FÉLICIE WALDO HOWELL

86 St. Paul's from John Street, New York



Gallery 9. Susanna and the Elders

GIOVANNI ROMAGNOLI



No. 134. Portrait of The Rt. Hon. Lord Blanesburgh

CHARLES SIMS

H. E. SCHNAKENBERG

87 Fred Charbonneau of Manchester;
Vermont

CHARLES H. WOODBURY

ARTIST AWARDED HONORABLE MENTION, CARNEGIE
INSTITUTE, 1905

88 Easterly Coming

GEORGE LUKS

89 Mahanoy City, Pennsylvania

CHARLES ROSEN

90 Firemen's Hall

EDWIN W. DICKINSON

91 The Cello Player

W. GRANVILLE-SMITH

ARTIST AWARDED HONORABLE MENTION, CARNEGIE
INSTITUTE, 1907

92 The Old Mill

JONAS LIE

93 The Emerald Sea at Dawn

P. A. PETRIE

94 The Bridle Path

NIKOL SCHATTENSTEIN

95 An Old Fisherman

EUGENE HIGGINS

96 A Claddagh Night, Ireland

LILIAN WESTCOTT HALE

97 Door to the Garden

DANIEL GARBER

ARTIST AWARDED HONORABLE MENTION, CARNEGIE
INSTITUTE, 1910; THIRD PRIZE, 1924

98 On the Delaware

MABEL K. DAY

99 Woods Run, Pittsburgh

ANDREW DASBURG

100 Portrait of Charles August Ficke
Lent by Arthur Davison Ficke

JOHN SHARMAN

101 Peonies

JOHN NOBLE

102 The Magic City

GORDON MALLET MCCOUCH

103 The Sowers

HAYLEY LEVER

ARTIST AWARDED HONORABLE MENTION, CARNEGIE
INSTITUTE, 1913

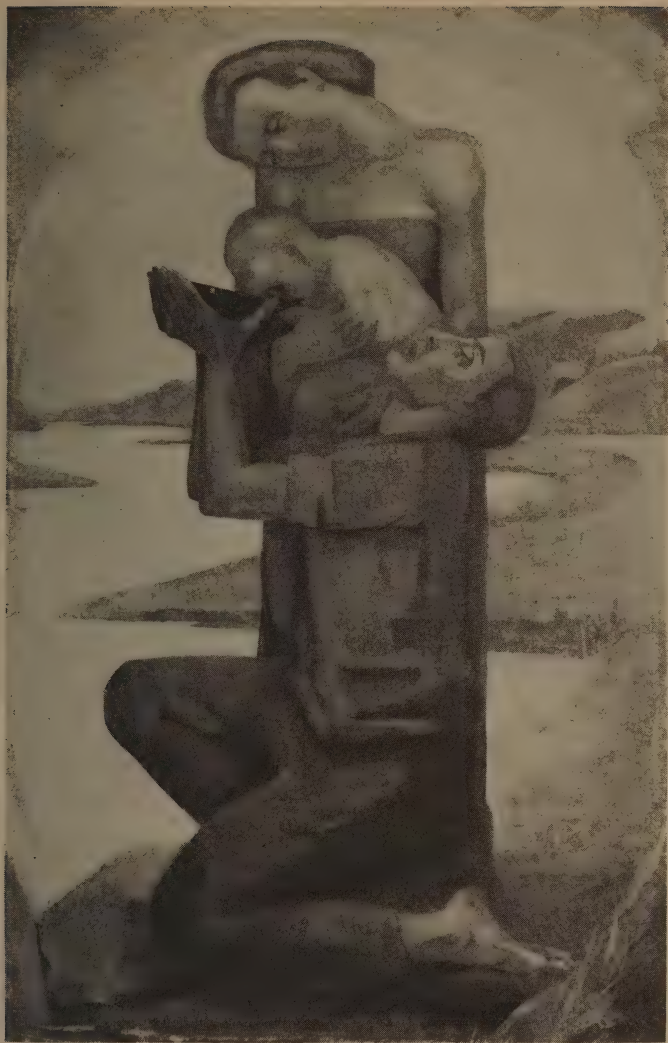
104 Yachts and Park, Marblehead, Massa-
chusetts

JOHN McLURE HAMILTON

105 The Flagellation of Madame Lopukhin
by Order of The Empress Elizabeth of
Russia

CARL SCHMITT

106 A Gift of Fruit



No. 271. *The Family*
JAN GRÉGOIRE



No. 293. *The Volga*
CONSTANTIN GORBATOFF

GREAT BRITAIN

GALLERY 13

F. CAYLEY ROBINSON

107 The Foster Mother

Lent by Miss Evelyn Gill Klabr

LAURA KNIGHT

ARTIST AWARDED HONORABLE MENTION, CARNEGIE
INSTITUTE, 1912

108 Tights and Tarlatan

WALTER W. RUSSELL

109 The Little Holding

WALTER SICKERT

110 Versailles

AWARDED THE GARDEN CLUB PRIZE, CAR-
NEGIE INSTITUTE, 1926

Lent by Leicester Galleries

STANLEY SPENCER

*111 The Betrayal

CHARLES CUNDALL

112 Taking the Waters, Bath

ROSALIE EMSLIE

ARTIST AWARDED HONORABLE MENTION, CARNEGIE
INSTITUTE, 1925

113 Comfort

ETHEL WALKER

114 The Incoming Tide

AUGUSTUS JOHN

ARTIST AWARDED FIRST PRIZE, CARNEGIE INSTITUTE,
1924

*115 The Poet, Roy Campbell

PHILIP CONNARD

116 Dieppe Beach, Morning

A. J. MUNNINGS

117 The Royal Carriage Waiting for Their
Majesties in Duke's Lane, Windsor
Park, on Ascot Gold Cup Day

SIR DAVID CAMERON

*118 Ben Ledi

Lent by P. and D. Colnaghi and Company

AUGUSTUS JOHN

ARTIST AWARDED FIRST PRIZE, CARNEGIE INSTITUTE,
1924

*119 Hugh Walpole

Lent by Hugh Walpole

HENRY BISHOP

ARTIST AWARDED HONORABLE MENTION, CARNEGIE
INSTITUTE, 1925

120 The Viaduct

DOD PROCTER

121 The Back Bedroom

AWARDED HONORABLE MENTION, CAR-
NEGIE INSTITUTE, 1926



No. 8. At Rest
WALTER UFER



No. 148. *Venus in Kensington Gardens*
LÉON UNDERWOOD

LUCIEN PISSARRO

*122 Fish Pond Bottom

HARRY MORLEY

123 Captives

WALTER GREAVES

*124 Battersea Reach

Lent by William Marchant and Company

P. WILSON STEER

*125 The Panama Hat

Lent by Lord Ivor Churchill

SIR JOHN LAVERY

MEDALIST OF FIRST CLASS, CARNEGIE INSTITUTE,
1896

*126 The Green Coat

PAUL NASH

127 Still Life

COLIN GILL

128 Pastoral

MAURICE GREIFFENHAGEN

ARTIST AWARDED HONORABLE MENTION, CARNEGIE
INSTITUTE, 1907

129 The Offerings

BEATRICE HOW

ARTIST AWARDED HONORABLE MENTION, CARNEGIE
INSTITUTE, 1914

130 The Penguin

VIVIAN FORBES

131 Rehearsal

AUGUSTUS JOHN

ARTIST AWARDED FIRST PRIZE, CARNEGIE INSTITUTE,
1924

*132 Lady with a Violin

GEORGE CLAUSEN

133 A Summer Morning

CHARLES SIMS

MEDALIST OF FIRST CLASS, CARNEGIE INSTITUTE,
1912

*134 Portrait of The Rt. Hon. Lord Blanes-
burgh

SIR WILLIAM ORPEN

MEDALIST OF FIRST CLASS, CARNEGIE INSTITUTE,
1910

*135 Closing Time, Avignon

Lent by M. Knoedler and Company

AMBROSE McEVoy

ARTIST AWARDED HONORABLE MENTION, CARNEGIE
INSTITUTE, 1924

*136 The Artist's Mother

ROGER FRY

137 The Hotel Garden

Lent by The London Artists Association



No. 170. *d' Andrade as Don Juan*
MAX SLEVOGT



No. 187. *Nude before Window*
ARTHUR PERCY

MARK GERTLER

138 Self Portrait

Lent by William Marchant and Company

CHARLES SHANNON

139 The Birth of Venus

WILLIAM NICHOLSON

*140 The Nelson Jug

Lent by Gioacchino Cosma

GALLERY 19

DUNCAN GRANT

141 The Armchair

Lent by The London Artists Association

ERNEST PROCTER

142 Decoration: The Mischievous Boy

ADRIAN STOKES

143 Moonrise over Schlern

HENRY TONKS

*144 Mother and Children

Lent by The Brooklyn Museum

SIR DAVID CAMERON

*145 Fréjus

Lent by P. and D. Colnaghi and Company

FRANK BRANGWYN

- *146 The Return from the Wedding
Lent by W. K. Bixby

ALLAN GWYNNE-JONES

- 147 English Spring

LÉON UNDERWOOD

ARTIST AWARDED HONORABLE MENTION, CARNEGIE
INSTITUTE, 1923

- 148 Venus in Kensington Gardens

ARNESBY BROWN

ARTIST AWARDED HONORABLE MENTION, CARNEGIE
INSTITUTE, 1909

- *149 The High Road
Lent by The Art Gallery of Toronto

GLYN PHILPOT

MEDALIST OF FIRST CLASS, CARNEGIE INSTITUTE,
1913

- *150 Tunisian Afternoon

P. WILSON STEER

- *151 The Deserted Quarry
Lent by William Marchant and Company

BERNARD MENINSKY

- 152 The Pensive Boy

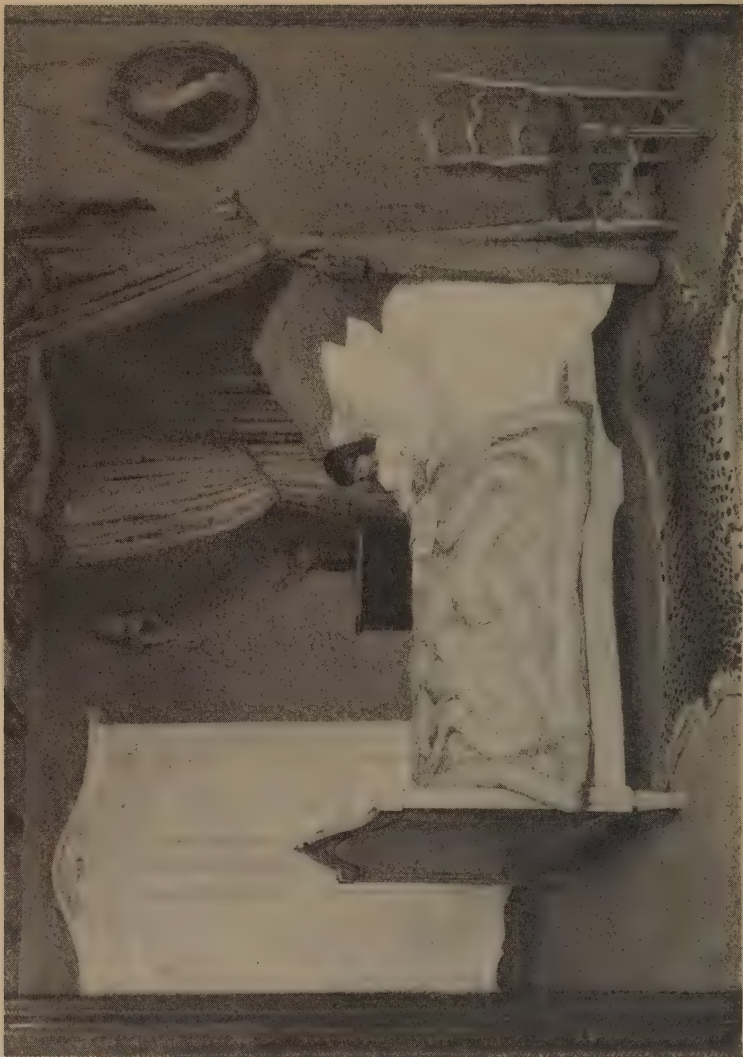
WILLIAM ROBERTS

- 153 Outside the Pawn Shop



No. 261. Peasant Woman

JÁNOS VASZARY



No. 202. *The Bed of His Fathers*
JEAN PIERRE LAURENS

GERMANY

GALLERY 14

FRANZ HECKENDORF

154 Village near Malaga

EMIL ORLIK

155 Portrait of Henny Porten

HUGO VON HABERMANN

*156 Munich Model

RUDOLF LEVY

157 Still Life

Lent by Galerie Alfred Flechtheim

FRANZ VON STUCK

158 Ostrich Hunting

CONRAD HOMMEL

159 Portrait of Mr. D.

MAX SLEVOGT

*160 The Prince Regent Feeding the Ducks

Lent by M. Beyer

PAUL PLONTKE

161 Washing the Feet

KARL HOFER

162 Couple at the Window

Lent by Galerie Alfred Flechtheim

ERICH HECKEL

163 The Rhine

HERMAN GROEBER

164 Portrait of the Artist, Klimsch

MAX PECHSTEIN

165 Spring

MAX LIEBERMANN

166 Child With Dog

KARL HOFER

167 Landscape in Tessin

MAX LIEBERMANN

168 Portrait of a Lady

OTTO DILL

169 Racing Horses

MAX SLEVOGT

*170 d'Andrade as Don Juan

ULRICH HÜBNER

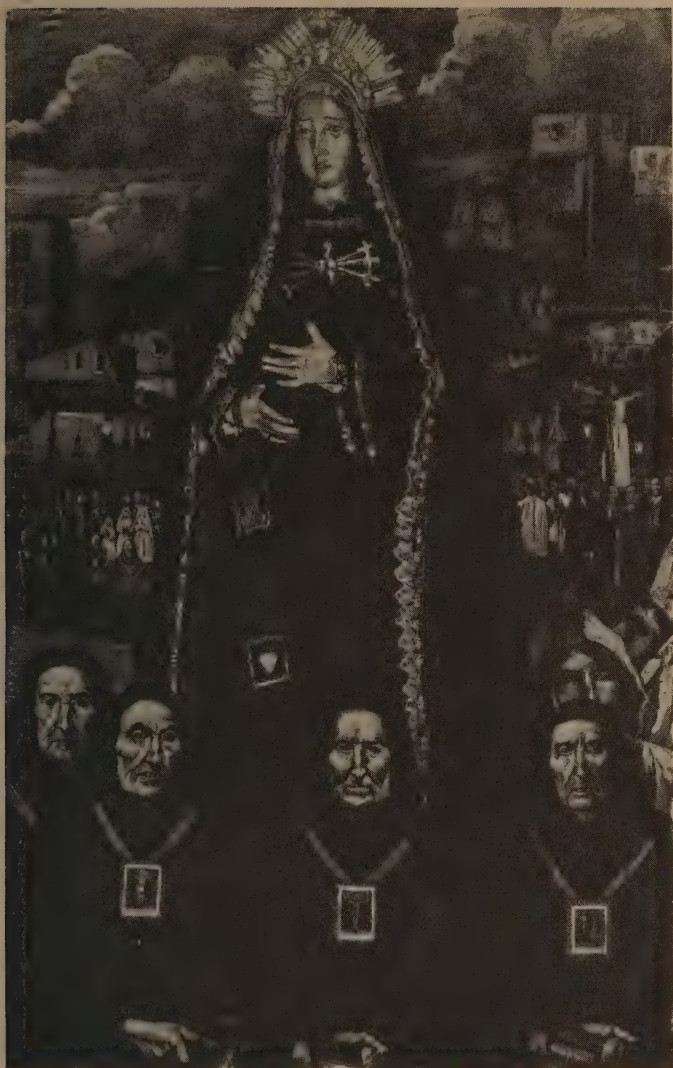
ARTIST AWARDED HONORABLE MENTION, CARNEGIE
INSTITUTE, 1912

171 Landing Stage on the Havel

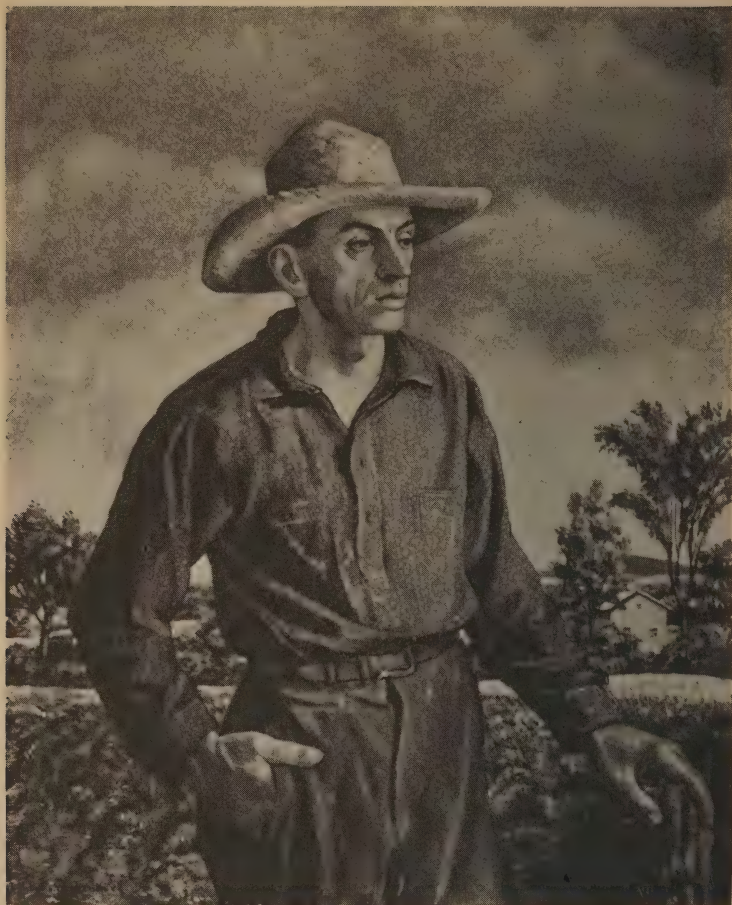
HEINRICH NAUEN

172 Still Life

Lent by Galerie Alfred Flechtheim



No. 305. *La Dolorosa*
JOSÉ GUTIERREZ SOLANA



No. 87. *Fred Charbonneau of Manchester, Vermont*

H. E. SCHNAKENBERG

OTTO DIX

- 173 The Actress, Anita Berber, in a Sketch
Lent by Galerie Neumann-Nierendorf

MAX SLEVOGT

- *174 Still Life: Flowers
Lent by Walter Beyer

NORWAY AND SWEDEN

GALLERY 15

TORSTEN PALM

- 175 Swedish Landscape
*Lent by A.-B. Svensk-Franska Konst-
galleriet*

CARL WILHELMSON

- 176 Water Lilies

EDWIN OLLERS

- 177 San Gimignano

AXEL SJÖBERG

- 178 Waterfall in Lapland

ISAAC GRÜNEWALD

- 179 Portrait of a Polish Woman

BARON JURGEN WRANGEL

180 View of Parc de Djurgard, Stockholm

EDVARD MUNCH

181 Professor Jacobsen

ANNA BOBERG

182 Spring in Lofoten Islands

EDVARD MUNCH

183 Woman in Gray

OSCAR HULLGREN

184 The Keelwater

EWALD DAHLSKOG

185 Girl Building a Castle with Cards

EDVARD MUNCH

186 Ingeborg

ARTHUR PERCY

187 Nude before Window

GUSTAF FJAESTAD

*188 Hoar Frost

*Lent by A.-B. C. E. Fritzes Kungl.
Hofbokhandel*



No. 127. Still Life

PAUL NASH



No. 282. *The Thaw*
OLDRICH BLAZICEK

AUSTRIA

GALLERY 15

ADOLF CURRY

189 Girl with Mirror

OSKAR LASKE

190 Tower of Babel

VICTOR HAMMER

191 His Excellency, Baron Georg Francken-
stein, Austrian Minister in London

*Lent by His Excellency, Baron Georg
Franckenstein*

ANTOINE FAISTAUER

192 Old Village, Menton

AWARDED HONORABLE MENTION, CAR-
NEGIE INSTITUTE, 1926

JOHN QUINCY ADAMS

193 Portrait of Madame de Portas

KARL STERRER

194 Youth

RUMANIA

GALLERY 15

EUSTACHE STOENESCO

195 Apple Blossoms

EUSTACHE STOENESCO

196 Portrait

FRANCE

GALLERY 16

ALBERT ANDRÉ

- *197 Portrait of M. and Mme. Renoir
Lent by Messrs. Durand-Ruel

DUNOYER DE SEGONZAC

- *198 Bathers
Lent by Georges Bénéard

K. X. ROUSSEL

- 199 Faun and Nymph under a Tree
AWARDED SECOND PRIZE, CARNEGIE INSTITUTE, 1926
Lent by Messrs. Bernheim-Jeune

PIERRE BONNARD

MEDALIST OF THIRD CLASS, CARNEGIE INSTITUTE,
1923

- *200 Still Life
Lent by Messrs. Bernheim-Jeune

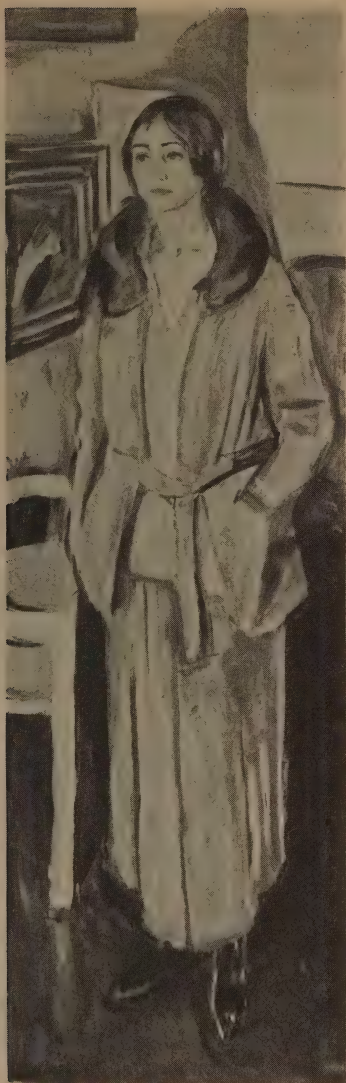
MAXIMILIEN LUCE

- *201 The Bathing Place

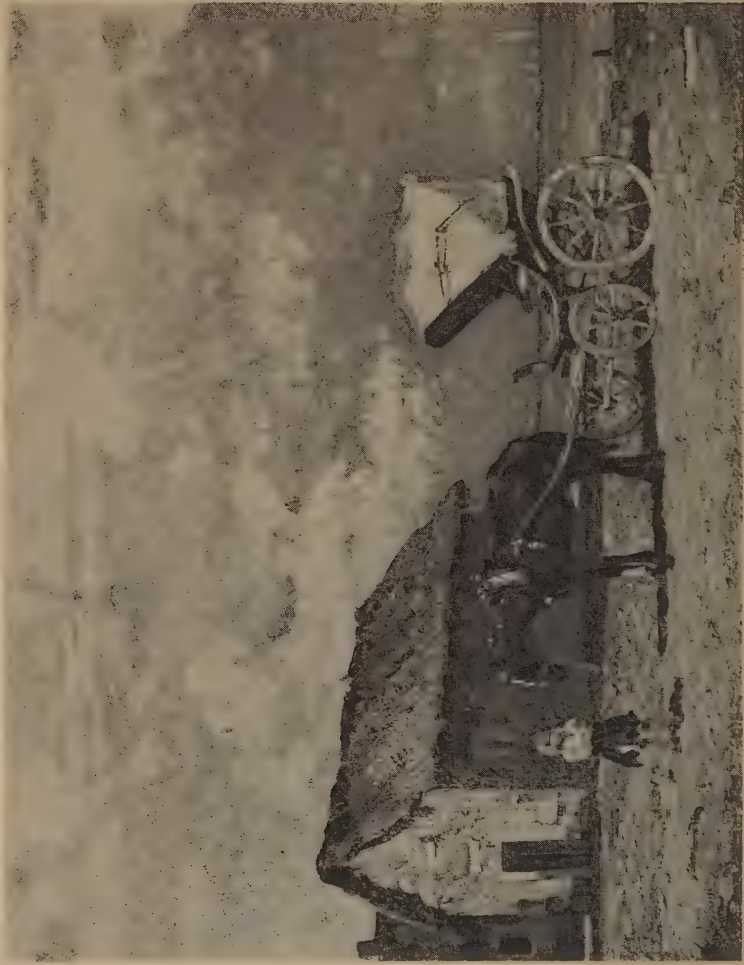
JEAN PIERRE LAURENS

ARTIST AWARDED HONORABLE MENTION, CARNEGIE
INSTITUTE, 1923

- 202 The Bed of His Fathers



No. 183. *Woman in Gray*
EDVARD MUNCH



No. 334. *The Doctor's Carriage*
BEPPE CIARDI

PAUL Baignères

203 Diana and Actaeon

Lent by Paul Nelson

ALBERT Marquet

204 Chennevières

Lent by Messrs. Bernheim-Jeune

J. G. HENRI-MARTIN

MEDALIST OF THIRD CLASS, CARNEGIE INSTITUTE,
1912; SECOND CLASS, 1913

205 Pergola in Summer

ARMAND GUILLAUMIN

*206 The Granges Country

Lent by Messrs. Durand-Ruel

PABLO PICASSO

*207 Mother and Child

Lent by Paul Rosenberg and Company, Inc.

OTHON FRIESZ

ARTIST AWARDED FIRST HONORABLE MENTION,
CARNEGIE INSTITUTE, 1924

208 Toulon

Lent by Galerie Granoff

HENRI EUGÈNE LE SIDANER

ARTIST AWARDED HONORABLE MENTION, CARNEGIE
INSTITUTE, 1901; MEDAL OF SECOND CLASS, 1908;
FIRST PRIZE, 1925

*209 The Gardener's Cottage in the Moon-
light

Lent by Galeries Georges Petit

LUCIEN SIMON

ARTIST AWARDED HONORABLE MENTION, CARNEGIE
INSTITUTE, 1899; MEDAL OF FIRST CLASS, 1905

*210 The Cromlech

Lent by Messrs. Bernheim-Jeune

GEORGES D'ESPAGNAT

211 The Child's Dream

LOUISE GALTIER-BOISSIÈRE

212 Still Life

HENRY OTTMANN

213 Spring

HENRI MATISSE

*214 Fish

Lent by Mme. Georges Bénéard

HENRI LEBASQUE

MEDALIST OF THIRD CLASS, CARNEGIE INSTITUTE,
1922

*215 Breakfast on the Terrace

Lent by Frédéric Manaut

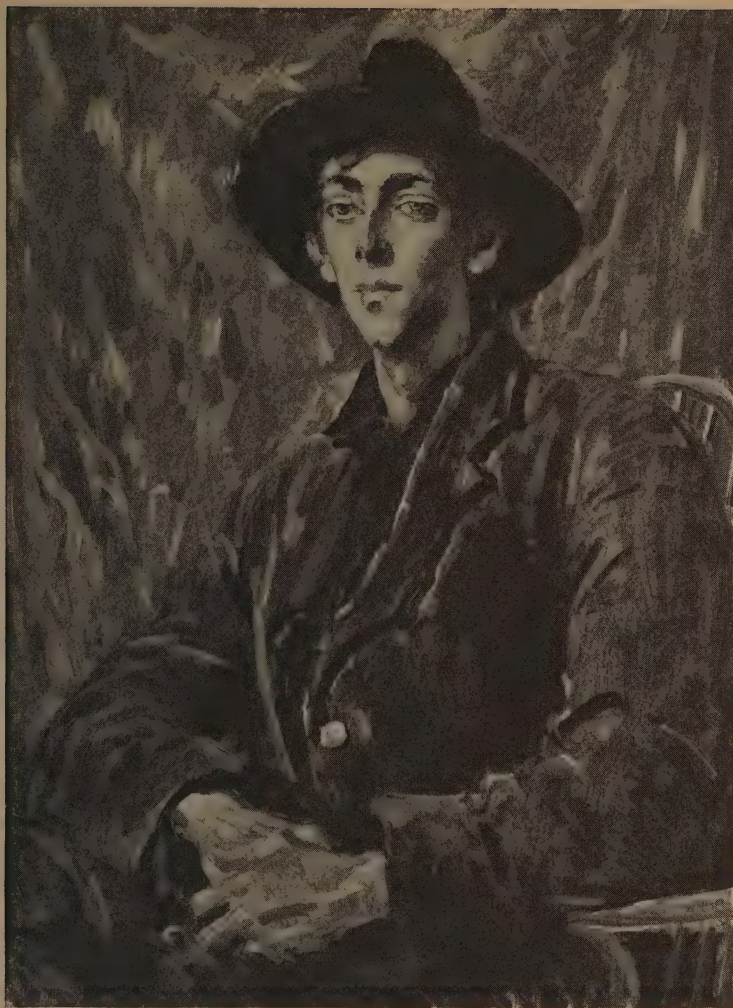
MARIE LAURENCIN

*216 Mother and Child

Lent by Paul Rosenberg and Company, Inc.

GEORGE DESVALLIÈRES

217 Saint Joseph



No. 115. *The Poet, Roy Campbell*
AUGUSTUS JOHN



No. 268. *Chimera*
ANTO CARTE

PIERRE BONNARD

MEDALIST OF THIRD CLASS, CARNEGIE INSTITUTE,
1923

*218 Boats

Lent by Messrs. Bernheim-Jeune

JACQUES EMILE BLANCHE

219 Marie, Gustavus, and Jane

Lent by Mrs. Gustavus F. Swift

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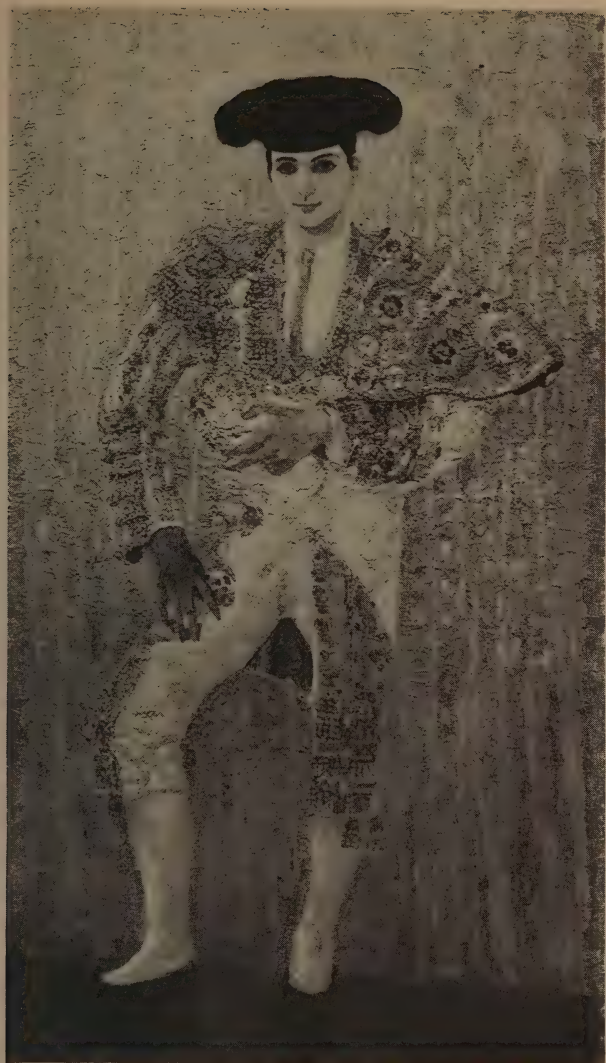
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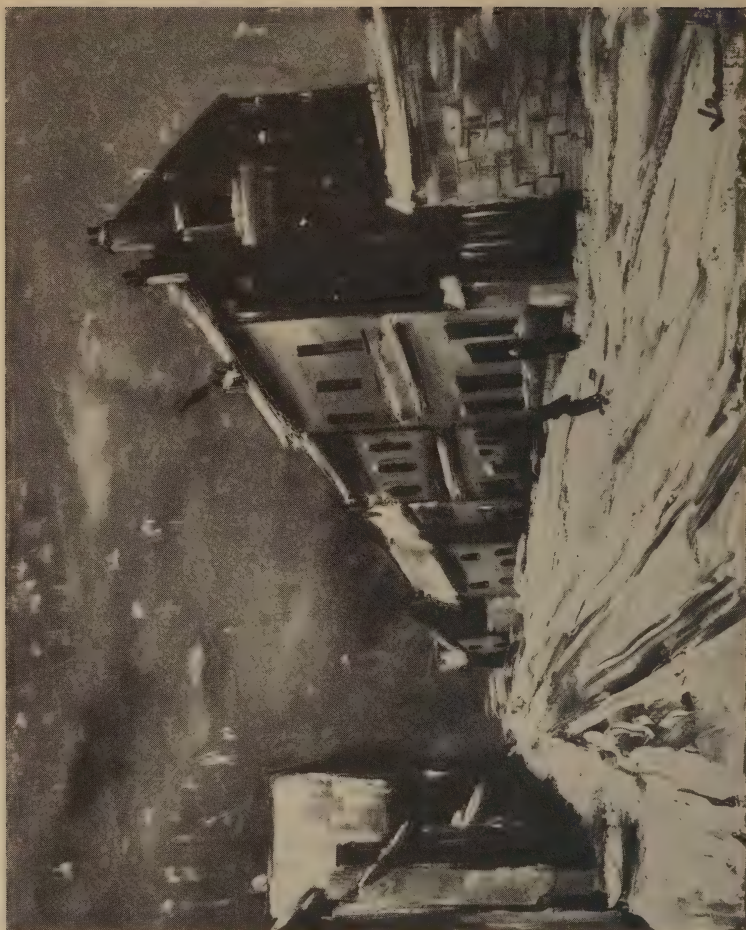
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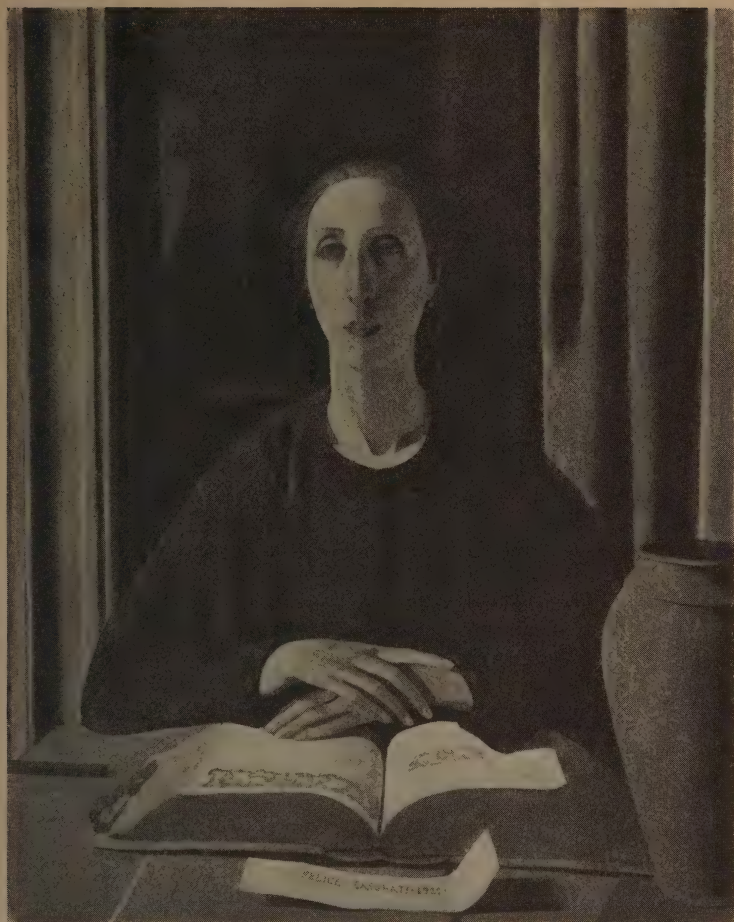
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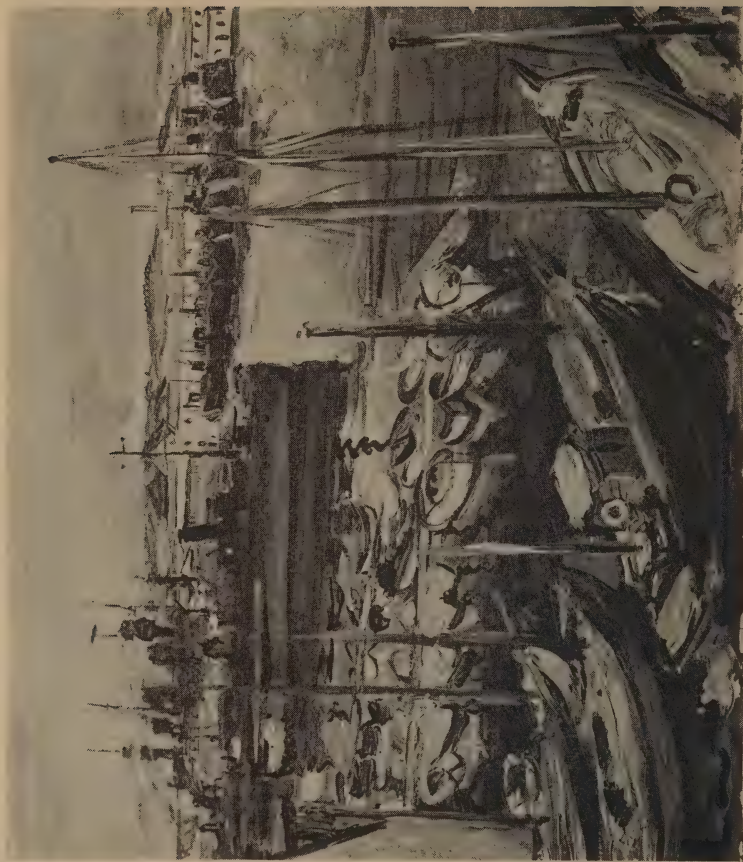
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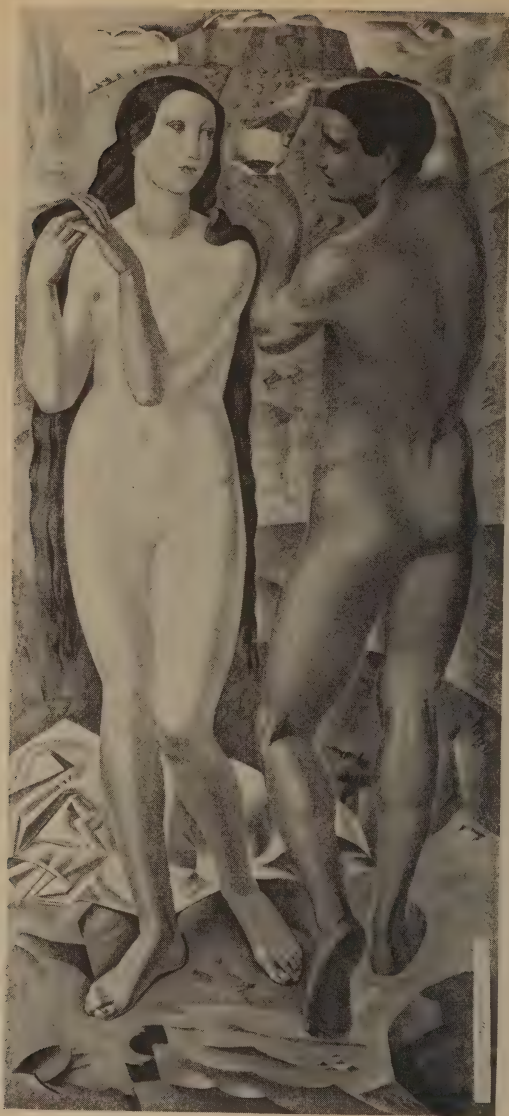
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